

The  
Cleveland  
Museum  
of Art

November

Members Magazine





## Current Exhibitions

---

Cover: Viktor Schreckengost's *Jazz Bowl* tells the story of a New York night on the town. Starting in Times Square at 3:30 in the morning, we pass by high-rise buildings, visit the Cotton Club and Radio City Music Hall, and relax in a cocktail lounge (ca. 1930, h. 28.6 cm, diam. 41.3 cm, John L. Severance Fund 2000.65).

---

### VIKTOR SCHRECKENGOST AND 20TH-CENTURY DESIGN

---

Gallery 101, November 12, 2000 through February 4, 2001  
Retrospective of a versatile and prolific designer  
Sponsored by Hahn Loeser and Parks LLP and The John P. Murphy Foundation

---

### FROM REMBRANDT TO RAUSCHENBERG: RECENTLY ACQUIRED PRINTS

---

Galleries 109–112, through November 26  
Important works by Cranach, Picasso, de Kooning, and many others

---

### CIRCLES OF REFLECTION: THE CARTER COLLECTION OF CHINESE BRONZE MIRRORS

---

Gallery 113, through November 26  
A survey of 2,000 years of this exquisite art

---

### YASUHIRO ISHIMOTO PHOTOGRAPHS: TRACES OF MEMORY

---

Gallery 105, through January 3, 2001  
Evocative images of clouds, leaves, and footprints

---

### CLEVELAND BUILDS AN ART MUSEUM, 1884–1916

---

Lower Level/Education, through 2000  
Photos and drawings from the archives document the 1916 building's design and construction  
Supported by Patron Sponsors Leigh and Mary Carter



Roy Lichtenstein's *Foot and Hand* epitomizes the Pop Art genre that dominated printmaking in the 1960s. To describe bland consumerism, Lichtenstein chose banal subject matter and used commercial techniques like offset lithography (1964, 42.2 x 53.3 cm, Gift of Harvey and Penelope D. Buchanan 1997.253). In *From Rembrandt to Rauschenberg*



## From the Director

Dear Members,

You will find this a most eventful month at the museum, featuring two conferences, the opening of the Viktor Schreckengost exhibition, the awarding of the Cleveland Arts Prize, and an evening with PBS television personality Sister Wendy.

The first of our two conferences is Saturday the 4th. *Circles of Reflection: The Carter Collection of Chinese Bronze Mirrors* brings scholars from around the world to discuss the aesthetics, history, and conservation of the objects featured in our exhibition. Collector and donor Martha Carter offers a Friday-night keynote address. The following weekend, Saturday the 11th, is *Success by Design: The Schreckengost Legacy*, sponsored by the museum and our neighbor, the Cleveland Institute of Art. Viktor Schreckengost's six decades of influential designs are delightful and inspiring to all ages, and his long and prolific career is the focus of our exhibition, *Viktor Schreckengost and 20th-Century Design*, which opens on Sunday the 12th. The members party is Saturday night the 11th, with free preview days Friday evening the 10th and all day Saturday. New member orientations are the same weekend.

On the evening of Tuesday the 14th, we host the presentation of the 40th annual Cleveland Arts Prize. The prize honors creative artists whose accomplishments have set the standard of excellence. The event also features the first Robert P. Bergman Prize. A patrons dinner and a dessert reception precede the eight o'clock ceremony. Call

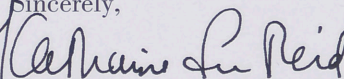
Mary Maloney Reynolds at 440-423-1652 for reservations.

Two nights later, Sister Wendy Beckett, the British nun whose insightful and engaging PBS programs and books on art museums have enjoyed enduring popularity, arrives for a special talk on Thursday the 16th at 6:30. She will be interviewed by the *Plain Dealer's* art critic Steven Litt. Tickets are required and may sell out (call the ticket center). Her newest series, on the great American museums, will air in the spring—and our museum is one of those six great ones.

I note with sorrow the death on September 20 of Bob Dewey, a gifted artist and inspiring teacher who served for 25 years in the education division, most recently as coordinator of young people's classes. His creativity, energy, warmth, and humor inspired us all. Most know him best through the many wonderful and innovative hands-on family art projects he created.

Finally, we bid farewell, congratulations, thanks, and good luck to Deputy Director Kate Sellers, who served admirably as acting director after the death of Robert Bergman. This month she becomes director of the Wadsworth Atheneum Museum of Art in Hartford, Connecticut.

Sincerely,



Katharine Lee Reid, Director



Scaffolding on the east side of the 1916 building hints at the restoration work going on behind the construction wall, which has been decorated with panels created by dozens of area organizations and individuals. The project should be finished by the fall of 2002.



# Master of Design



*In 1938 Schreckengost made four exotic and beautiful heads, The Seasons, each in different colors of clay, with writhing hair ornaments of plants appropriate to each season. This is Summer (h. 45.3 cm, Collection of Viktor Schreckengost).*

**VIKTOR  
SCHRECKENGOST  
AND 20TH-  
CENTURY  
DESIGN**  
November 12,  
2000–February  
4, 2001

**T**his November, for the first time in its history, the Cleveland Museum of Art will stage an exhibition of the work of a living Cleveland artist. Now 94, Viktor Schreckengost is the last major surviving master from the first age of modern industrial design. The son of a potter from Sebring, Ohio, about 60 miles south of Cleveland, Schreckengost attended the Cleveland School of Art (now known as the Cleveland Institute of Art) from 1925 to 1928, where he was first in his class and class president all four years. After graduation he continued his studies in Vienna, working un-

*Organized by the Cleveland Museum of Art, the exhibition is made possible by Hahn Loeser & Parks LLP and the John P. Murphy Foundation, with additional support from the Richard*

der the potter Michael Powlony and the architect Josef Hoffmann. On his return to the United States in 1930, he pursued a double career, winning awards in art exhibitions while simultaneously designing for mass production.

From 1930 until the early 1970s, Schreckengost exhibited paintings, pottery, and ceramic sculpture almost annually at the Cleveland Museum of Art's May Show, as well as in major exhibitions around the country. Tom Turnquist, writing in *American Art Pottery*, recently declared that Schreckengost "has given to America some of the finest ceramic sculpture Florsheim Art Fund, Northern Trust Company, Nottingham-Spirk Design Associates, Betty and Joe Oros, Mr. and Mrs. Viktor Schreckengost, and a grant from the National Endowment for the Arts.



Schreckengost's bright, bold, cheerful dinnerware schemes were strikingly different from the Victorian designs of the past. His 1935 "Flower Shop" pattern for American Limoges (based in Sebring)

of the [20th] century." *American Art & Crafts Quarterly* has described him as "the most important living potter from the art pottery period."

Schreckengost was only 26 when he produced the most famous object of his career (see this month's cover). In 1930, while working for Cowan Pottery in Cleveland, he was asked to make a punch bowl for a woman from New York. The piece is now considered a masterpiece of art deco and an icon of the Jazz Age. Only after completing the design did he learn that Eleanor Roosevelt had commissioned it.

In the area of industrial design, Schreckengost's achievements are so disparate and wide ranging that they evoke not only admiration but awe. In 1933 he produced the first cab-over-engine truck for the White Motor Company in Cleveland. At the time, the length of a truck was limited by law to 42 feet. Anything taken off the front end added to the loading room at the back. His reconfiguration has been singled out as "perhaps the greatest single innovation in truck design."

In 1933–34 Schreckengost introduced the first modern mass-produced dinnerware to be made in the United States. The success of his shapes and patterns showed that modern design could succeed in the marketplace. American Limoges had been running at one-third its normal production, but the popularity of Schreckengost's designs brought the company back to full capacity in just four months.

America's children benefited from Schreckengost's design genius in the field of bicycles and

was so popular that within a year 38 imitations had appeared, from places as distant as Czechoslovakia and Japan (diam. 23.7 cm, Collection of Viktor Schreckengost).

toys. The Murray Ohio Manufacturing Company in Cleveland hired him to create a new bicycle for the 1939 New York World's Fair. He would remain with the company for the next 30 years, producing a wide range of creative bicycle designs. He also revolutionized the pedal car field. Before his arrival on the scene, pedal cars were

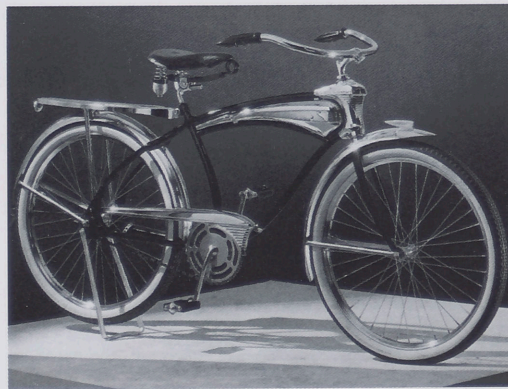
made like real cars, with pieces welded to a metal frame. Schreckengost realized that a pedal car could be stamped from a single sheet of metal and simply folded into shape. This new method dramatically cut costs, and changed pedal cars from a toy for the very rich into an affordable item for middle-class families. When Schreckengost began working for Murray Ohio in 1938, its annual volume was less than \$2 million a year. When he retired in 1972, the company's annual volume had risen to over \$400 million, and all its products were based on Schreckengost designs.

In addition to his own work, Schreckengost has had enormous influence as a teacher. In 1932 he established the industrial design department of the Cleveland Institute of Art, which grew into what some consider the best program of its kind in the world. Over the years he has guided nearly 1,000 students who have gone on to produce billions of dollars in successful products for American industry. Schreckengost still teaches part time at the Institute, and has been connected with the design program for 75 years—by far the longest such association in the history of the school.

■ Henry Adams, Curator of American Paintings



The Champion pedal car, first issued in 1938, brought the fun of a previously expensive toy to middle-class children (51 x 86 x 38 cm, Collection of Edward J. Karee).



The elegant Murray Mercury bicycle's unusual features include the sculptural head, tank, and chain guard, which convey a feeling of speed (l. 175.3 cm, Leon Dixon/National Bicycle History Archive of America).



# An Ancient Sports Celebrity

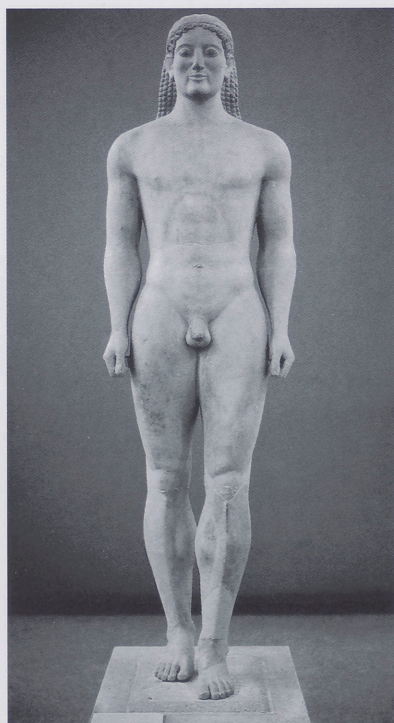


*The date of Statuette of an Athlete, 510–500 BC, is precisely the time when Greek sculptors and painters were experimenting with new ways to show the human figure in motion (h. 21.5 cm, John L. Severance Fund 2000.6).*



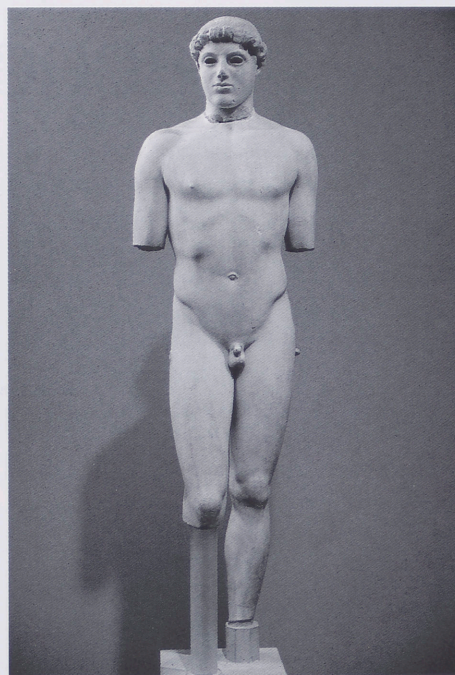
During the last decade of the sixth century BC, ancient Greek sculptors made a decisive breakthrough in the representation of the human body. Earlier Greek statues of young men (*kouroi*) were stiffly posed, with superficial anatomical details rendered schematically; the finest of these statues display surface detail carved with great precision. But as the sixth century BC drew to a close, a new sculptural conception inverted this emphasis on the surface to one in which the figure is perceived to be animated from within. By the early fifth century BC, sculpted Greek figures appear dramatically more naturalistic, their weight now shifted to one leg to allow use of the other. The angle of the shoulders and turn of the head subtly respond to the weight-shift shown in the hips as the statue presents a convincing illusion of a living, breathing individual. This revolutionary transition in the way Greek sculptors con-

The Kouros from Anavysos, ca. 530 BC, demonstrates the archais Greek emphasis on schematic surface detail. (Athens 3851)



ceived of the human form led directly to the Classical style, which would greatly influence the art of Rome and subsequent European art to the present day.

A large bronze statuette of a striding male athlete, recently acquired by the museum, uniquely illustrates this key moment when Greek sculptors were transforming old conventions and moving toward a radically new understanding of the structure of the human body. The increasingly accurate depiction of internal, counterbalancing forces, brilliantly demonstrated by this statuette,



In a break from earlier conventions, Greek sculpture of the early fifth century BC displays a relaxed naturalism. The weight-shift seen in the pose of the Kritios Boy, ca. 490–80 BC, became a hallmark of the Classical style. (Acropolis 698).

began to endow sculpted figures with a relaxed naturalism original to Greek art. With right arm raised, perhaps to hold a javelin, the athlete's dynamic and open pose is charged with a torsion and tension noticeably removed from the work of sculptors of the previous generation. The statuette is an extremely rare example of a fleeting time of productive experimentation in which fresh insights were dismantling venerated canons in the birth of a new style.

The subject of the statuette is as Greek as its style. From the eighth century BC onward, the Greeks celebrated athletic skill and prowess in numerous games conducted throughout the Greek world. The Olympic, Isthmian, and Nemean games attracted athletes from various city-states to compete in honor of the gods for personal renown. Victorious Olympic athletes became widely famous in their own time, basking in the celebrity bestowed by their countrymen. It is possible that the statuette represents a pentathlete—an athlete expert in the javelin-throw, the long jump, the discus, the foot race, and wrestling. His nudity and short hairstyle are in keeping with this identification. The Greeks considered the perfected athletic body to be a reflection of general excellence (*arete*). That this notion linked mind and body is demonstrated by the fact that the philosophical schools of Plato and Aristotle—The Academy and The Lyceum—were originally gymnasias. For the Greeks, sport and education were closely allied.

■ Michael Bennett, Associate Curator of Greek and Roman Art



# From Peacocks to Picasso

**A**ncient mosaics, radiant screens, provocative paintings—that's what you'll find in the exhibitions scheduled for 2001. Our first offering will be *Antioch: The Lost Ancient City* (March 25–June 3). A thriving military, commercial, and artistic center, in its heyday Antioch (founded in 300 BC) was one of the world's most important cities. Yet because it was buried by an earthquake and abandoned in AD 526, Antioch is the least known of the great cities of the Roman and early Christian world. Excavations at the site have uncovered about 90 buildings and 300 floor mosaics from a variety of public and private structures. In this exhibition, objects that have survived the vicissitudes of time—sculpture, frescoes, glass, metalwork, pottery, coins, weights, and, most important, mosaics, an art form that reached its peak in Antioch—will be brought together from American, European,

Mosaic with Peacocks once decorated the floor of a private house in Antioch (c. AD 526–40, marble and limestone tesserae, 116.8 x 381 cm, Worcester

and Near Eastern museums and private collections to recreate the experience of daily life in a city that deserves to be remembered. The exhibition is organized by the Worcester Art Museum in Massachusetts.

Summer will feature *Unfolding Beauty: Japanese Screens from the Cleveland Museum of Art* (July 15–September 16). Dating from the late 15th through the early 19th centuries, the museum's collection of Japanese folding screens (*byōbu*) features a variety of painting styles, subjects, and formats. The two major stylistic approaches were the colorful, native "Japanese style" and the monochromatic "Chinese style," which emphasized the scholarly skills of calligraphy and ink painting. Subjects range from birds, flowers, lions, tigers, and grasses, to literary themes. The screens will be accompanied by a number of hanging scrolls, since Japanese artists worked in various formats

## Major exhibitions for 2001

Art Museum 1936.23). In the Roman world, peacocks were associated with immortality.



*ANTIOCH: THE LOST ANCIENT CITY*  
March 25–June 3, 2001

*UNFOLDING BEAUTY: JAPANESE  
SCREENS FROM THE CLEVELAND  
MUSEUM OF ART*  
July 15–September 16, 2001

*PICASSO: THE ARTIST'S STUDIO*  
October 21, 2001–January 6, 2002

Both the Antioch and Picasso exhibitions will have admission fees and paid audio tours. Members receive free admission to all special exhibitions as well as discounted audio tours, so be sure to renew your membership by mailing in your renewal form or calling the ticket center.





*Pampas Grasses* is one of the remarkable works in *Unfolding Beauty: Japanese Screens from the Cleveland Museum of Art (1573–1615, ink, color, and gold on paper, w. 348.8 cm, John L. Severance*

*Fund 1984.43). In Japanese painting and literature, pampas grasses signal the autumn season. This pair of byōbu represents the earliest example of the subject known in this format.*



*La Vie (Life)*, Picasso's great meditation on life and love from 1903, is set in the artist's studio (oil on canvas, 196.2 x 129.2 cm, Gift of the Hanna Fund 1945.24).

with equal artistic freedom. About 30 screens from the collection (some displayed for the first time) will be shown in two rotations, each approximately four weeks in length.

Next year's third major exhibition is devoted to the theme of the artist's studio in the work of Pablo Picasso. Among the many presentations of Picasso's work, there has never been a major exhibition focusing on one of his oeuvre's most important unifying ideas. Co-organized with the Wadsworth Atheneum Museum of Art in Hartford, Connecticut, *Picasso: The Artist's Studio* (October 21, 2001–January 6, 2002) will demonstrate that from the first years of his career to the last years of his life, and through the full gamut of his styles and subjects, Picasso regularly explored the studio as the primary site of creative expression. The exhibition and accompanying catalogue will highlight the central place of this theme in Picasso's art and present the remarkable variety of ways in which he explored it—through portraiture, still lifes, interiors, landscapes, and allegories of artists and work. For Picasso, the artist's studio was the crossroads of all that occurred in his life and contemporary society.

The Antioch and Picasso exhibitions have admission fees, but are free to museum members.

■ Katherine Solender, Exhibitions Manager



## Milestone Films: A 10th Anniversary Salute

In 1990 Dennis Doros and Amy Heller founded Milestone Film & Video, a small, New York-based distribution company dedicated to the discovery of terrific new movies and the rediscovery of great old ones. Scouring film archives as well as film festivals for titles to distribute, and handling each discovery with tender loving care, Milestone has released a string of films startling in their diversity. Titles range from Soviet silents to contemporary Japanese dramas, from famous classics of world cinema to forgotten curiosities buried in the sands of time. Today the Milestone imprimatur is a guarantee of quality. This month the museum pays tribute to this "little distributor that could" with breathtaking works by old masters (Alfred Hitchcock's long-suppressed *Bon Voyage* and *Aventure Malgache* and F. W. Murnau's exotic *Tabu* on the 8th; Mikhail Kalatozov's incendiary *I Am Cuba* on the 29th); four British classics of historical significance (the amazing *South: Ernest Shackleton and the Endurance Expedition* on the 1st; the anti-Nazi *Pastor Hall* on the 10th and 12th; the impeccably reimagined *Winstanley* on the 15th; and Michael Powell's elemental *The Edge of the*



*World* on the 17th and 19th); five movies on artists (*From the Archives of Modern Art*, *The Last Night of Rasputin*, *Scenes and Songs from Boyd Webb*, and *The Singing Sculpture* on the 22nd; and *Antonio Gaudi* on the 24th and 26th); and one unclassifiable curio (the Mayan-language *Chac: The Rain God* on the 3rd and 5th). Each program \$4 CMA members, \$6 others. Milestone will donate its proceeds from this series to four film archives (the UCLA Film and Television Archive, the Library of Congress, the British Film Institute, and the George Eastman House) to promote film preservation.

### *I Am Cuba*

#### 1 Wednesday

**Gallery Talk** 1:30 *19th-Century French Art of the Academy*. Pat Ashton

**Lantern Workshop** 6:30–8:30 also November 8 and 15 (red twig dogwood and paper); Fridays 6:30–8:30 the 3rd, 10th, and 17th (pierced tin); and Sundays 2:00–4:00 the 5th, 12th, and 19th (split reed and tissue paper). Attend as many sessions as you want. Children under 15 must register and attend with someone older. \$15/individual for one lantern, \$40/family for one lantern per person; \$10 each additional lantern

**Lecture** 7:00 *Luxury and Daily Life in the Byzantine Empire*. Eunice Maguire, Curator of the Archaeological Collection at Johns Hopkins University

**Film** 7:00 *South: Ernest Shackleton and the Endurance Expedition* (Britain, 1919/98, color-toned b&w, silent with music, 88 min.) directed by Frank Hurley, with

Ernest Shackleton. Our biggest hit of the year returns for an unprecedented third time! Sir Ernest Shackleton's 1914 Antarctic expedition ended when his ship was crushed in ice, prompting an incredible two-year odyssey to safety during which not one man was lost! Shot by the expedition's official photographer, and fully restored by the British Film Institute. \$4 CMA members and kids 12 & under, \$6 others

#### 2 Thursday

**First Thursday** Curatorial consultation for members only, by appointment

**Highlights Tour** 1:30 *CMA Favorites*

#### 3 Friday

**Highlights Tour** 1:30 *CMA Favorites*

**Gallery Talk** 6:00 *19th-Century French Art of the Academy*. Pat Ashton

**Keynote Address** 6:30 *Martha Carter* prefaces Saturday's symposium on the Carter collection of bronze mirrors

**Lantern Workshop** 6:30–8:30 Pierced tin. Fee. See November 1

**Film** 7:00 *Chac: The Rain God* (Mexico/USA, 1975, color, subtitles, 95 min.) directed by Rolando Klein. The Mayan Indians of Chiapas, Mexico, star in this dazzling work of folk mythology set in a drought-ravaged village. Cleveland revival premiere of a newly restored 35mm color print! Repeats Sunday the 5th at 2:00. \$4 CMA members, \$6 others

**VIVA! Concert** 7:30 *Flamenco de la Luna*: La Macanita and Concha Vargas. This U.S. premiere brings together for the first time two of Spain's finest female flamenco artists. Singer La Macanita and her ensemble of gypsy musicians join dancer Concha Vargas for a performance that passes from the melancholy of "deep song" to festive exhilaration with passion and grace. Tickets \$26 and \$22 for CMA members, \$30 and \$26 others

#### 4 Saturday

**International Symposium** 9:00–4:00

*Circles of Reflection: The Carter Collection of Chinese Bronze Mirrors*. Tickets \$35, \$25 members, \$5 students and faculty with ID, at the ticket center.

**Session 1:** Moderator, *Ju-hsi Chou*, Curator of Chinese Art; with *Eugene Wang*, Department of Fine Arts, Harvard University, Arthur M. Sackler Museum; *Susanne Cahill*, History Department, University of California, San Diego; *Grace Chuan-ying Yen*, Academia Sinica, Taipei, Taiwan; and discussants *Claudia Brown*, School of Art, Arizona State University, and *Chui-mei Ho*, Field Museum, Chicago

**Session 2:** Moderator, *D. Bruce Christman*, Chief Conservator; with *Caroline Schulten*, Merton College, Oxford University, England; *Tom Chase*, Washington, D.C., formerly of the Freer Gallery of Art; and discussant *Charles Mason*

**Gallery Talk** 10:30 *The Flowering of the Renaissance*. Mary Woodward

**Highlights Tour** 1:30 *CMA Favorites*

*Right: Viktor Schreckengost and a couple of his toy creations*



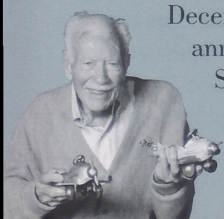
## Education

The last two in a series of **Guest Lectures** in memory of Robert P. Bergman is at 7:00 on Wednesday the 1st: *Luxury and Daily Life in the Byzantine Empire*, with Eunice Maguire from Johns Hopkins University. The second is on the Sunday the 12th: *The Art of Dining in the Byzantine Empire*, with Henry Maguire, also of Johns Hopkins. A series of lectures in conjunction with the Viktor Schreckengost exhibition begins on Friday the 17th at 6:30 with *Viktor Schreckengost and 20th-Century Design*, offered by the show's curator, Henry Adams. Then on Wednesday the 29th at 7:00, Nina Friedlander Gibans presents *Toy Story III: The Schreckengost Influence on Toy Design*. An AIA lecture on Wednesday the 8th at 7:30 features Cleveland State University's Peter Dunham. And don't miss *An Evening with Sister Wendy*, Thursday the 16th at 6:30 (\$25 CMA members, \$35 others). **Thematic Gallery Talks** or **Highlights Tours** leave from the main lobby at 1:30 daily, plus Friday evenings at 6:00 and Saturday mornings at 10:30 while kids' classes are in session. Check daily listings for specific topics. A new **Video** begins each Tuesday and runs continuously.

Sun-Hee Choi's monthly **All-day Drawing Workshop**, an intensive class for beginners to advanced students, is 10:30–4:00 on Saturday the 18th (\$20 for CMA members, others \$40; fee includes materials and parking). Register by the Friday before. **Family Art Projects** titled *Viktor's Toys* are Sundays the 5th, 12th, and 26th, 2:00–4:30. On Sunday the 19th, we have **If These Walls Could Talk** from 2:00 to 3:00 with *The Magic Bow*, followed by a **Family Express** workshop from 3:00 to 4:30, *Fantastic Animals*.

Make lanterns for Holiday CircleFest in **Lantern Making Workshops**, Wednesdays 6:30–8:30, November 1, 8, and 15 (red twig dogwood and paper), Fridays 6:30–8:30, the 3rd, 10th, and 17th (pierced tin), and Sundays 2:00–4:00, the 5th, 12th, and 19th (split reed and tissue paper). Attend as many sessions as you want. Children under 15 must register and attend with someone older. \$15/individual, \$40/family for one lantern per person; additional lantern \$10. **Volunteer** to make lanterns for sale Holiday CircleFest weekend: 10:00–1:00 Fridays the 10th and 17th or Mondays the 13th and 20th. More volunteers are needed the week of November 27th to prepare for and help present the festival. Call Liz Pim at ext. 593. The festival will

begin at the museum with *Environment of Lights* installations on Wade Oval Friday evening, December 1. Lantern making, music, and the annual lantern procession will take place Sunday, December 3 as part of Holiday CircleFest.



### 5 Sunday

**Glenville Day** 2:00–5:00 Gallery talks and activities for the Glenville neighborhood

**Gallery Talk** 1:30 *19th-Century French Art of the Academy*. Pat Ashton

**Film** 2:00 *Chac: The Rain God* (see November 3). \$4 CMA members, \$6 others

**Family Art Project** 2:00–4:30 *Viktor's Toys*. Viktor Schreckengost designed bicycles, toys, animal sculptures, flashlights, chairs, and more. Create a project inspired by this amazing artist

**Lantern Workshop** 2:00–4:00 Split reed and tissue paper. Fee. See November 1

**Concert** 2:30 *Trio Luwigana*. Darko Brlek, clarinet; Vladimir Mlinaric, piano; Igor Škerjanec, cello. Based in Ljubljana, Slovenia, the trio makes its Cleveland debut performing works by Brahms (*Trio in A minor, Op. 116*), Górecki (*Recitatives and Ariosos "Lerchenmusik," Op. 53*), and Glinka (*Trio "Pathétique" in D minor*)

### 7 Tuesday

**Highlights Tour** 1:30 *CMA Favorites*

### 8 Wednesday

**Gallery Talk** 1:30 *The Great Striptease of Modern Art, 1860s–1960s*. Debbie Apple-Presser

**Lantern Workshop** 6:30–8:30 Red twig dogwood and paper. Fee. See November 1

**Film** 6:30 *Tabu* (USA, 1931, b&w, 82 min.) directed by F. W. Murnau. The last movie from the director of *Nosferatu* and *Sunrise* is a South Seas drama about a pearl fisherman and a woman deemed untouchable by the gods. Preceded at 6:30 by Alfred Hitchcock's *Bon Voyage* and *Aventure Malgache* (Britain, 1944, b&w, 57 min.), two long-suppressed thrillers made to honor the WWII French Resistance. \$4 CMA members, \$6 others

**Preconcert Lecture** 6:30 Richard Rodda gives a free talk in the recital hall

**Gala Concert** 7:30 *The Ysaÿe String Quartet* with Franklin Cohen, clarinet. Luc-Marie Aguera and Guillaume Sutre, violin; Miguel Da Silva, viola; Francois Salque, cello. In its Cleveland debut, one of the world's premier quartets is joined by Cleveland Orchestra principal clarinetist Franklin Cohen for Mozart's *Quintet in A major for Clarinet and Strings, K. 581*. Also quartets by Haydn (*Quartet in C*

*major, Op. 74. No. 1*) and Debussy (*String Quartet in G minor, Op. 10*). \$20 or \$18; CMA and Musart Society members, senior citizens, and students \$16 or \$14; special student rate at the door only \$5

**Archaeology Lecture** 7:30 *Mayan Archaeology*. Peter Dunham, Cleveland State University

### 9 Thursday

**Highlights Tour** 1:30 *CMA Favorites*

### 10 Friday

**Highlights Tour** 1:30 *CMA Favorites*

**Members Preview Day** 5:00–9:00

Viktor Schreckengost

**Gallery Talk** 6:00 *The Great Striptease of Modern Art, 1860s–1960s*. Debbie Apple-Presser

**New Members Orientation** 6:15–7:30

**Lantern Workshop** 6:30–8:30 Pierced tin. Fee. See November 1

**Film** 7:00 *Pastor Hall* (Britain, 1940, b&w, 97 min.) directed by John and Ray Boulting. This powerful drama tells of a village minister in prewar Germany whose resistance to the Nazis lands him in Dachau. *Pastor Hall* was one of the first movies to depict German concentration camps, but the camp scenes were censored in then-isolationist America. This reissue marks the U.S. premiere of the uncut version. From Ernst Toller's play. Cleveland revival premiere. Repeats Sunday the 12th at 2:00. \$4 CMA members, \$6 others

### 11 Saturday

**Members Preview Day**

Viktor Schreckengost

**Symposium** 9:00–3:00 *Success by Design: The Schreckengost Legacy*, sponsored by the museum and the Cleveland Institute of Art. Free tickets available at the ticket center. Distinguished alumni of the Cleveland Institute of Art and students of Viktor Schreckengost will present their perceptions of Viktor's impact on their designs

**New Members Orientation** 10:15–11:30

**Gallery Talk** 10:30 *Baroque Art*. Pat Ashton

**Highlights Tour** 1:30 *CMA Favorites*

**Members Party** 7:00–10:00 Viktor Schreckengost. Tickets required



## Music

Hear two **Gala Music** concerts: On Wednesday the 8th at 7:30, *The Ysaye String Quartet* with the Cleveland Orchestra's principal clarinetist *Franklin Cohen* perform works including Mozart's *Quintet in A major for Clarinet and Strings*. Then on Wednesday the 15th at 7:30, the *Boston Camerata* (*Joel Cohen*, director) perform *Carmina Burana*. Tickets \$20 or \$18 with discounts for CMA and Musart Society members, seniors, and students. Free preconcert lectures in the recital hall are at 6:30.

The free Musart Matinée Series is Sunday afternoons at 2:30. On the 5th is *Trio Luvigana* from Ljubljana, Slovenia, with works by Mozart, Merku, and Zemlinsky. On the 12th, the *Oxford String Quartet* with violist *Kirsten Docter* perform Brahms' *Quintet in G major*. On the 19th, *Gary Ciepluch* leads *The University Circle Wind Ensemble* with violinist *Julian Ross* and organist *Karel Paukert* in music by Donald Freund and Miloslav Kabeláč. And *Karel Paukert* offers a lecture/demonstration on the 26th: *Harpsichord, Positive Organ, and "Grand Orgue."* Recorded selections from museum concerts air Mondays from 10:00 to 11:00 on WCLV (95.5 FM). Programs subject to change.



Two **VIVA! Concerts** enliven Gartner Auditorium this month: The U.S. debut of *Flamenco de la Luna* brings passionate flamenco music and dance on Friday the 3rd at 7:30 (nearly sold out; \$26 and \$22 for CMA members, \$30 and \$26 others). Then on Friday the 17th at 7:30, *Fado: Passion Songs of Portugal* brings vocalist *Misia* and an ensemble in their Cleveland debut with traditional Portuguese music (\$22 and \$19 for CMA members, \$26 and \$22 others).



We also announce *Echoes from Eternity: Great Masters of Persian Classical Music*, Wednesday, February 28, 2001, at 7:30, with tenor *Mohammad Reza Shajarian*, Iranian instrumentalist *Hossein Alizadeh*, and multi-instrumentalist *Kayhan Kalhor* in this exclusive Midwest engagement. *Homayoun Shajarian* accompanies them on percussion (\$27 and \$24 for CMA members, \$30 and \$27 others). Because this event will be very popular with the Midwest region's Persian community, members should be sure to order tickets early.

### 12 Sunday

**Highlights Tour** 1:30 *CMA Favorites*

**Lecture** 1:30 *The Art of Dining in the Byzantine Empire*. Henry Maguire, Johns Hopkins University

**Film** 2:00 *Pastor Hall* (see November 10). \$4 CMA members, \$6 others

**Family Art Project** 2:00–4:30 *Viktor's Toys*. See Sunday the 5th

**Lantern Workshop** 2:00–4:00 Split reed and tissue paper. Fee. See November 1

**Concert** 2:30 *Oxford String Quartet* with *Kirsten Docter*, viola. Jeffrey Multer and Harvey Thurmer, violin; Mary Harris, viola; Steven Shumway, cello. These five impeccable musicians perform Brahms' *Quintet in G major* and quartets by Mozart and Shostakovich

### 14 Tuesday

**Highlights Tour** 1:30 *CMA Favorites*

### 15 Wednesday

**Highlights Tour** 1:30 *CMA Favorites*

**Lantern Workshop** 6:30–8:30 Red twig dogwood and paper. Fee. See November 1

**Preconcert Lecture** 6:30 *Ross Duffin* gives a free talk in the recital hall

**Film** 7:00 *Winstanley* (Britain, 1975, b&w, 96 min.) directed by Kevin Brownlow and Andrew Mollo. A beautiful b&w re-creation of the Reformation-era conflict between the Diggers, a communal religious sect led by Gerard Winstanley, and affluent villagers threatened by their use of "common land." \$4 CMA members, \$6 others

**Gala Concert** 7:30 *Boston Camerata*, *Joel Cohen*, director. *Carmina Burana*: Medieval songs from the *Benediktbeuren* manuscript. Hear "America's most important early music ensemble" (*Le Monde*, Paris) perform from the original 13th-century *Carmina Burana* manuscript. Founded in 1954, the Boston Camerata is internationally acclaimed for its unique programming and superb performances. General admission \$20 or \$18; CMA and Musart Society members, senior citizens, and students \$16 or \$14; special student rate at the door only \$5

### 16 Thursday

**Highlights Tour** 1:30 *CMA Favorites*

**Special Event** 6:30 *A Chat with Sister Wendy*. \$25 CMA members, \$35 others

### 17 Friday

**Highlights Tour** 1:30 *CMA Favorites*

**Gallery Talk** 6:00 *Viktor Schreckengost and 20th-Century Design*. Jean Graves

**Lecture** 6:30 *Viktor Schreckengost and 20th-Century Design*. Henry Adams, Curator of American Paintings

**Lantern Workshop** 6:30–8:30 Pierced tin. Fee. See November 1

**Film** 7:00 *Edge of the World* (Britain, 1937, b&w, 81 min.) directed by Michael Powell. Two friends are torn apart by their struggle to survive the harsh elements on the isolated Shetland Isles. Filmed on location. New 35mm print! Cleveland revival premiere. Repeats Sunday the 19th at 2:00. \$4 CMA members, \$6 others

**VIVA! Concert** 7:30 *Fado: Passion Songs of Portugal*. Acclaimed throughout Europe for her heart-rending renditions of *fado* ("fate" songs of yearning and irrevocable destiny), vocalist *Misia* (Warner/Erato) is one of Portugal's finest singers of the genre. Working with Portugal's most influential contemporary writers, *Misia* sings with such depth of feeling that no English translation is necessary. Cleveland debut. Tickets \$22 and \$19 for CMA members, \$26 and \$22 others

### 18 Saturday

**All-day Drawing Workshop** 10:30–4:00. Sun-Hee Choi's intensive class is for beginners to advanced students (\$20 for CMA members, others \$40; fee includes materials and parking; limit 15). Call ext. 461 to register by Friday the 17th

**Gallery Talk** 10:30 *God Help Us: Expressions of Divine Intervention*. Frank Isphording

**Highlights Tour** 1:30 *CMA Favorites*

*Left, top to bottom: Joel Cohen of the Boston Camerata, the Ysaye Quartet, Flamenco de la Luna, and vocalist Misia. Gala and VIVA! series sponsored by the Larry J. B. and Barbara S. Robinson Family Foundation.*





## Mirrors and Viktor

The first of **Two Consecutive Weekend Symposia** is on Saturday the 4th, 9:00–4:00: *Circles of Reflection: The Carter Collection of Chinese Bronze Mirrors*. Tickets are \$35, \$25 members, \$5 students and faculty with ID, at the ticket center. A keynote address at 6:30 on Friday evening is offered by Martha Carter, the collector and donor. The symposium takes place in two sessions; the first is curatorial in focus and is moderated by Ju-hsi Chou, curator of Chinese art. The afternoon session, moderated by Chief Conservator Bruce Christman, examines conservation issues. Sponsored by the Chiang Ching-kuo Foundation for International Scholarly Exchange (USA). The following weekend, Saturday the 11th, 9:00–3:00, is *Success by Design: The Schreckengost Legacy*, co-sponsored by the Cleveland Institute of Art. Free tickets available at the ticket center. Distinguished alumni of the Institute of Art as well as students of Viktor Schreckengost will present their perceptions of Viktor's impact on their designs.

A toy plane design by Viktor Schreckengost and an eighth-century bronze mirror from the Carter collection.



### 19 Sunday

**Gallery Talk** 1:30 *Viktor Schreckengost and 20th-Century Design*. Jean Graves

**Film** 2:00 *Edge of the World* (see November 17). \$4 CMA members, \$6 others

**Lantern Workshop** 2:00–4:00 Split reed and tissue paper. Fee. See November 1

**If These Walls Could Talk** 2:00–3:00 *The Magic Bow*. Native American tales

**Concert** 2:30 *The University Circle Wind Ensemble*, Gary Ciepluch, director with Julian Ross, violin and Karel Paukert, organ. Music by Donald Freund and Miloslav Kabeláč

**Family Express** 3:00–4:30 *Fantastic Animals*. Have fun looking at animals designed by Viktor Schreckengost and other artists, then create your own animal pull-toy in this free hands-on drop-in family workshop

### 21 Tuesday

**Highlights Tour** 1:30 *CMA Favorites*

### 22 Wednesday

**Gallery Talk** 1:30 *Viktor Schreckengost and 20th-Century Design*. Kate Hoffmeyer

**Film** 7:00 *Films by Eleanor Antin and Philip Haas* (USA and Britain, 1984–1992, b&w and color, total 97 min.) Two mock Soviet silent movies by American performance artist and filmmaker Eleanor Antin (featuring her alter ego Eleanora Antinova), and two short documentaries on modern artists by Philip Haas. Includes: Antin's *From the Archives of Modern Art* (1987) and *The Last Night of Rasputin* (1989) and Haas's *Scenes and Songs from Boyd Webb* (1984) and *The Singing Sculpture* (1992), with Gilbert & George. \$4 CMA members, \$6 others

### 23 Thursday

**Museum Closed** *Thanksgiving*

### 24 Friday

**Highlights Tour** 1:30 *CMA Favorites*

**Gallery Talk** 6:00 *Viktor Schreckengost and 20th-Century Design*. Shannon Masterson

**Film** 7:30 *Antonio Gaudi* (Japan/Spain, 1985, color, subtitles, 72 min.) directed by Hiroshi Teshigahara. One of our all-time favorites returns! A roving camera and evocative music by Toru Takemitsu pay exquisite tribute to the work of the great Catalan architect Gaudi (1852–1926), whose fantastic structures influenced Picasso, Miro, and Dali. Repeats Sunday the 26th at 2:00. \$4 CMA members, \$6 others

### 25 Saturday

**Highlights Tour** 1:30 *CMA Favorites*

### 26 Sunday

**Gallery Talk** 1:30 *Viktor Schreckengost and 20th-Century Design*. Shannon Masterson

**Film** 2:00 *Antonio Gaudi* (see November 24). \$4 CMA members, \$6 others

**Family Art Project** 2:00–4:30 *Viktor's Toys*. See Sunday the 5th

**Curator's Recital** 2:30 *Karel Paukert*. Lecture/demonstration: *Harpsichord, Positive Organ, and "Grand Orgue"*

### 28 Tuesday

**Highlights Tour** 1:30 *CMA Favorites*

### 29 Wednesday

**Gallery Talk** 1:30 *Seeing the Light: Painting the Invisible*. Frank Isphording

**Lecture** 7:00 *Toy Story III: The Schreckengost Influence on Toy Design*. Nina Friedlander Gibans

**Film** 6:30 *I Am Cuba* (USSR/Cuba, 1964, b&w, subtitles, 141 min.) directed by Mikhail Kalatozov. Feverish, flamboyant, deliriously cinematic multi-part agitprop epic about the decadent excesses of Batista's Cuba and the fomenting revolution. "Fantastically exotic...Suggest Eisenstein filtered through *La Dolce Vita* with an Afro-Cuban pulse." –*The NY Times*. \$4 CMA members, \$6 others

### 30 Thursday

**Highlights Tour** 1:30 *CMA Favorites*



## The Cleveland Arts Prize and the Robert P. Bergman Prize

The 40th annual presentation of the Cleveland Arts Prize, awarded in the fields of architecture, dance, literature, music, and visual arts, will take place at the museum on Tuesday, November 14 in Gartner Auditorium. The prize consists of a medal, a citation signed by the mayor of Cleveland, and a \$1,000 cash award. A Special Citation for Distinguished Service to the Arts is traditionally presented at the same event. In addition to several surprises this 40th anniversary ceremony will hold, a special highlight of the evening will be the presentation of the very first Robert P. Bergman Prize.

The Robert P. Bergman Prize is a new award created by the Cleveland Arts Prize Committee to honor the memory and exceptional career of Robert P. Bergman, the fifth director of the Cleveland Museum of Art, who died tragically in May 1999 at the age of 53. The committee created the prize to acknowledge and applaud those rare leaders whose life and work are illuminated by an energetic and inspiring dedication to a democratic vision of the arts. The Bergman Prize recognizes the highest possible expression of arts stewardship, in such achievements as: using innovative means, personal persuasion, and example to break down real or perceived barriers to appreciation of the arts; effectively communicating the relevance of the arts to the daily lives of people; forging new, meaningful, and mutually beneficial partnerships between artists, arts organizations, and community members and groups; and transforming people's experience of the arts from unfamiliarity and absence of interest to knowledgeability and delight. Because of the exceptional nature of such achievements, the Bergman Prize will be awarded only from time to time, at the discretion of the Cleveland Arts Prize Committee, for truly outstanding merit.



Bob Bergman  
in his natural  
element: a  
public forum

The event begins at 6:00 with a patrons dinner. Seating is limited. Tickets are \$125 per person. A dessert reception, for which tickets are \$35, will begin at 7:00 in the north lobby. The ceremony will begin at 8:00 with an introduction by Katharine Lee Reid, director of the Cleveland Museum of Art. For more information about tickets or to make reservations, call Cleveland Arts Prize executive administrator Mary Maloney Reynolds at 440-423-1652. Co-sponsored by the Women's City Club of Cleveland and the Cleveland Women's City Club Foundation.

The event begins at 6:00 with a patrons dinner. Seating is limited. Tickets are \$125 per person. A dessert reception, for which tickets are \$35, will begin at 7:00 in the north lobby. The ceremony will begin at 8:00 with an introduction by Katharine Lee Reid, director of the Cleveland Museum of Art. For more information about tickets or to make reservations, call Cleveland Arts Prize executive administrator Mary Maloney Reynolds at 440-423-1652. Co-sponsored by the Women's City Club of Cleveland and the Cleveland Women's City Club Foundation.

## Take Note

During *Faces of Impressionism*, you might have noticed greeters in the lobby, identifiable by their cheerful smiles and yellow shirts. This **On-Site Membership Team** was created specifically to help our audience during this busy exhibition. Thanks to the generosity of our visitors, the hard work of our ticket center, and the initiative of this new on-site staff, the Cleveland Museum of Art now boasts over 30,000 members!

**New Members Orientations** are Friday the 10th, 6:15–7:30 and Saturday the 11th, 10:15–11:30.

During our annual **Members Shopping Days**, November 10–12, museum members receive 25% off regularly priced merchandise such as cards, calendars, and giftware. Additionally, we offer complimentary gift wrapping of purchases made this weekend.

Opening the same weekend is the exhibition *Viktor Schreckengost and 20th-Century Design*. **Members Preview Days** for this show are Friday the 10th from 5:00 to 9:00 and during regular museum hours on Saturday, November 11. The Schreckengost **Preview Party** is that evening, Saturday the 11th, from 7:00–10:00 pm (tickets required). Be sure to take advantage of our **Members Shopping Days** discount of 25% off this evening, as the stores will offer special merchandise celebrating Cleveland's own artist.

One of Viktor Schreckengost's beloved local projects is the monumental sculpture he created for Cleveland's zoo. In honor of *Viktor Schreckengost and 20th-Century Design*, the **Cleveland Metroparks Zoo** is offering CMA members a 10% discount on zoo memberships through November 30.

Learn about the upcoming exhibition *Antioch: The Lost Ancient City* in your own neighborhood with a free, 45-minute **Speakers Bureau** slide presentation. The Speakers Bureau sends representatives throughout the community to speak to groups about the museum and its activities. For reservations, contact Thomasine Clark at the museum by phone at ext. 588 or by e-mail at [tclark@cma-oh.org](mailto:tclark@cma-oh.org).

## Planning to Give

Save the date: The **Estate Planning Seminar for Collectors** is Saturday morning, November 18 at 10:30. Collectors of art, antiques, books, cars, and any other type of collectable should be sure to attend this seminar focusing on the special estate planning concerns facing collectors. The seminar is led by Karen L. Jackson, the museum's senior planned giving officer, with presenters Diane De Grazia, chief curator, and Bob Jackson, art collector and attorney. The seminar and parking are free. To register, call ext. 586 or fax your name, address, and phone number to 216-231-6565 under the heading "Estate Planning for Collectors."

As the end of the year approaches, it is a wise time to consider contributing to the Cleveland Museum of Art's **Annual Fund**. Your charitable gift not only provides funds to care for our permanent collection, but also serves as a tax-deductible donation. For information, please call 216-421-7340, ext. 596.

**The Holidays Are Coming!** Please consider giving the present of membership, the tax-deductible gift that gives all year long. If you're looking for gifts for those who are already members, we suggest ordering store gift certificates.

### Now in Store



An interpretation of Monet's *Water Lilies* in rich, high-quality enamel jewelry. Both pieces are hand enameled on 22k gold plate.

Pin: \$25; members \$21.25

Earrings (pierced):

\$22; members \$18.70



## Special Interest Groups Support Museum Activity

**Ohio Arts Council**  
A STATE AGENCY  
THAT SUPPORTS PUBLIC  
PROGRAMS IN THE ARTS

Most museum members have a special area of interest—a particular medium or period that holds a powerful attraction. The museum's special interest groups can help you turn curiosity into connoisseurship with programs designed around fostering deep appreciation of your chosen area. Get to know curators, share experiences with fellow aficionados—even take trips to see important exhibitions and collections. Join one of these groups and you not only support the museum's activity in that area, but you and other members also contribute immeasurably to the cultural life of the community by enhancing the level of connoisseurship in Cleveland.

**The Contemporary Art Society of the Cleveland Museum of Art** explores the art of our time. Purpose: Encourage, support, and stimulate the collection and study of the visual arts at the museum and among members.

<i>Annual dues</i>	\$125
<i>Contributing</i>	\$250

**Friends of Photography** is for museum members who are interested in photography and dedicated to the growth of the museum's photography collection. Purpose: Cultivate knowledge of the art and history of photography, promote private collecting, and generate funds with which to acquire works for the museum.

<i>Annual dues</i>	
<i>Individual</i>	\$100
<i>Household</i>	\$150
<i>Patron</i>	\$250
<i>Benefactor</i>	\$500

For more information about these two groups, please call the museum's department of contemporary art or photography (both ext. 405).

**The Musart Society** supports the great tradition of music at the museum. The society makes possible the Musart and Gala series of concerts and the AKI new music festival, and helps to build and maintain the museum's outstanding collection of keyboard instruments.

<i>Annual dues</i>	\$25
<i>Sustaining</i>	\$50
<i>Patron</i>	\$100
<i>Benefactor</i>	\$200+

For more information, please call the department of musical arts (ext. 282).

**The Painting and Drawing Society** concentrates on European and American old master and early modern paintings and drawings before 1945. Purpose: Encourage collecting and educate members. Chief Curator Diane De Grazia, Curator of American Paintings Henry Adams, Associate Curator of Paintings William Robinson, and Associate Curator of Drawings Carter Foster act as liaisons.

<i>Initiation fee</i>	\$200
<i>Annual dues</i>	
<i>Single members</i>	\$150
<i>Family members</i>	\$200
<i>Young members</i>	
<i>(under age 40)</i>	\$100
<i>Patron</i>	\$300

For more information, please call Lynn Cameron (ext. 420).

**The Print Club of Cleveland** augments by purchase and gift the print collection of the museum, stimulates interest and appreciation of old master through contemporary prints, and encourages private collecting. The club offers lectures and educational programs, and sponsors the annual Fine Print Fair. Membership is limited to 250.

<i>Initiation fee</i>	\$150
<i>Annual dues</i>	\$200
<i>Benefactor</i>	\$300

For more information, please call the department of prints and drawings (ext. 241).

**The Textile Art Alliance** supports the department of textiles. Purpose: Encourage and maintain interest in the textile arts, generate funds with which to acquire works for the museum, and further understanding and appreciation of textiles by offering lectures, workshops, and exhibitions.

<i>Annual dues</i>	
<i>Student</i>	\$10
<i>Active</i>	\$25
<i>Sustaining</i>	\$50
<i>Patron</i>	\$75

For more information, please call the department of textiles (ext. 256).

**The Trideca Society** focuses on progressive design from the middle of the 19th century to the present day. Its activities include slide-lectures delivered by specialists and visits to relevant exhibitions, artist studios, private collections, and architectural sites in the vicinity of Cleveland and in more distant locales.

<i>Annual dues</i>	
<i>Individual</i>	\$75
<i>Household</i>	\$100

For more information, please call Carol Ciulla (ext. 413).

**Young Friends** is a group of more than 300 museum members between the ages of 21 and 39. Purpose: Encourage appreciation, understanding, and support of the museum, its collections, and role in the community. Monthly educational and quarterly social events, volunteer opportunities, and an annual gala fundraiser give young professionals numerous options for involvement and leadership.

<i>Annual dues</i>	
<i>Single</i>	\$15
<i>Couple</i>	\$25

For more information, please call Connie Breth (ext. 595).



**The Cleveland  
Museum of Art**  
11150 East Boulevard  
in University Circle  
Cleveland, Ohio  
44106-1797

**Dated Material  
Do Not Delay**

Periodicals postage  
paid at Cleveland, Ohio

**Admission  
to the  
museum is  
free**

**Main Telephones**

216-421-7340  
1-888-CMA-0033  
TDD: 216-421-0018

**Website**

[www.clevelandart.org](http://www.clevelandart.org)

**Specific Services**

Membership, ext. 268  
[membership@cma-oh.org](mailto:membership@cma-oh.org)

Ticket center, 216-421-7350 or  
1-888-CMA-0033 (closes at  
8:00 on Wednesday and Friday)

Museum Store, 216-421-0931

Oasis Restaurant brunch reserva-  
tions, 216-229-6216

Lost & found, ext. 275

**General Museum Hours**

Tuesday, Thursday, Saturday,  
Sunday 10:00-5:00  
Wednesday, Friday 10:00-9:00  
Closed Mondays (some holidays  
excepted), July 4, Thanksgiving,  
December 25, and January 1

**Still Lifes Café Hours**

Closes one hour before museum

**Oasis Restaurant Hours**

Sunday brunch 11:00-2:30  
Reservations recommended; call  
216-229-6216

**Ingalls Library Hours**

(members and scholars ages 18  
and over) Tuesday-Saturday  
10:00-5:00, Wednesday until  
9:00. Slide Library by appoint-  
ment only (ext. 545)

**Print Study Room Hours**

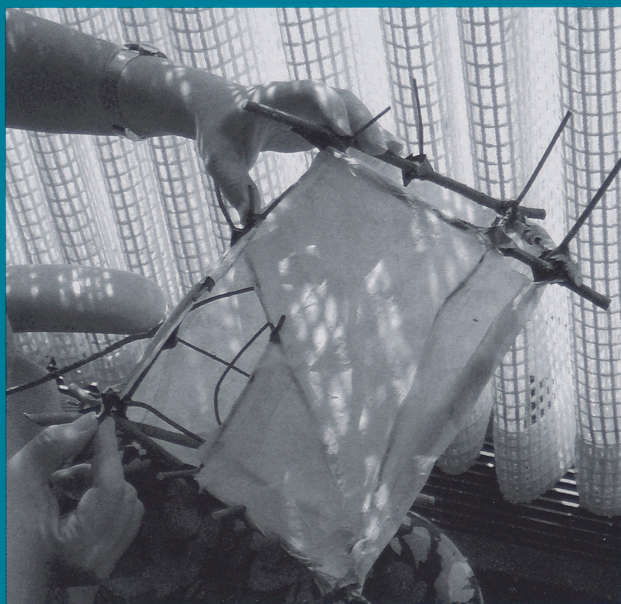
By appointment only (ext. 242)  
Tuesday-Friday 10:00-11:30 and  
1:30-4:45

**Parking**

Parking deck: \$5 flat rate; \$3  
after 5:00. Surface lot: 90¢ per  
half-hour to \$7 maximum. Free  
for senior citizens and disabled  
permit holders on Tuesdays. Both  
lots \$3 after 5:00

**Sight & Sound**

Audio guide of the collection.  
Free to members, \$4 others,  
\$3 students and seniors. Check  
out the new entries from the  
Robert P. Bergman Memorial  
Gallery.



Members Magazine (ISSN 1081-7042)  
Vol. 40 no. 9, November 2000. Published  
monthly except July and August by the  
Cleveland Museum of Art at Cleveland,  
Ohio 44106

Editing and design: Laurence Channing,  
Gregory M. Donley, and Kathleen Mills

Photography: Howard T. Agriesti,  
Gary Kirchenbauer, and Gregory M. Donley

Digital scanning: Janet Burke

Production: Charles Szabla

POSTMASTER: Send address changes to  
The Cleveland Museum of Art Members  
Magazine at the Cleveland Museum of Art,  
Cleveland, Ohio 44106. Subscription in-  
cluded in membership fee. Periodicals  
postage paid at Cleveland, Ohio

*Make a twig and paper lantern for the  
Winter Lights Lantern Festival*